

MAYNARD'S ENGLISH
CLASSIC SERIES

WITH EXPLANATORY NOTES

THE VILLAGE

BOOKS I. AND II.

CRABBE

NEW YORK

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MAYNARD'S ENGLISH CLASSIC SERIES

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English

THE VILLAGE.

BIOGRAPHICAL NOTICE OF THE AUTHOR.

GEORGE CRABBE was born in the small fishing town of Aldborough on the coast of Suffolk, 24th December, 1754. His father was a collector of salt dues, having, it appears, some literary predilections, for he was accustomed to read the works of some of our principal poets to his family on winter evenings. Seeing that George excelled in most branches of learning, his father resolved that he should be trained for the medical profession. Accordingly at the age of fourteen George was apprenticed to a druggist in a small village near Bury St. Edmunds. In 1776, he went to London to complete his medical education, but from his father's limited resources he was unable to pursue any regular kind of study. Subsequently he returned to his native place and set up in business on his own account, but being unsuccessful, he resolved to go to London in 1779, and seek his fortune as a literary adventurer. Here his applications to men in power were at first unavailing, till at last he obtained the sympathy and patronage of Edmund Burke, then in the height of his fame. Burke assigned him an apartment at his seat at Beaconsfield, where he became a member of a family with whom it was an honour as well as a pleasure to associate. Burke examined all his compositions, and signified his approval of *The Library* and *The Village*. The latter poem was also revised by Dr. Johnson; it was published in 1783, and proved a great success.

By the advice of his patron, Crabbe resolved to enter the church, and in 1782 he took priest's orders. His first curacy was in his native place, till his indefatigable patron obtained for him the office of domestic chaplain to the Duke of Rutland. Subsequently he was appointed to various benefices, the last

unacc

being Trowbridge in Wiltshire. In 1807, after an interval of more than twenty years, Crabbe appeared again as an author, by the publication of *The Parish Register* and other poems. Then followed the *Borough, Tales in Verse*, which he dedicated to the Duchess Dowager of Rutland, and *Tales of the Hall*, which was published in 1817.

The remainder of his life was spent mostly in retirement. He died at Trowbridge in February, 1832, after having been nearly fifty years in the ministry.

Crabbe is emphatically the annalist of the poor. All his poems are characterized by homely truthfulness, simplicity, and pathos.

THE VILLAGE.

BOOK I.

The subject proposed—Remarks upon pastoral poetry—A tract of country near the coast described—An impoverished borough—Smugglers and their assistants—Rude manners of the inhabitants—Ruinous effects of a high tide—The village life more generally considered—Evils of it—The youthful labourer—The old man: his soliloquy—The parish workhouse: its inhabitants—The sick poor: their apothecary—The dying pauper—The village priest.

THE Village Life, and every care that reigns
O'er youthful peasants and declining swains;
What labour yields, and what, that labour past,
Age, in its hour of languor, finds at last;
What form the real Picture of the Poor, 5
Demand a song—the Muse can give no more.
Fled are those times, when, in harmonious strains,

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2. *Peasants*.—Dwellers in villages, country people. Fr. *paysan*, from *pays*, the country; L. *pagus*, a village.
2. *Swains*.—A favourite word among the poets of the last century. Its original meaning is a servant, as in the text. Being used vaguely it often means a shepherd, lover, &c., line 36. Cf. *coxswain*, *boatswain*.
4. *Languor*.—Lassitude of body, feebleness. Fr. *languueur*; L. *languor*—*languo*, to be weak.
6. *Muse*.—According to the earliest writers the Muses were the inspired goddesses of song, and according to later notions, divinities presiding over the different kinds of poetry, and over the arts and sciences. In Homer's poems they are the goddesses of song and poetry, and live in Olympus. They were *nine* in number.

The rustic poet praised his native plains :

No shepherds now, in smooth alternate verse,
Their country's beauty or their nymphs rehearse ; 10

Yet still for these we frame the tender strain,
Still in our lays fond Corydons complain,
And shepherds' boys their amorous pains reveal,
The only pains, alas ! they never feel.

On Mincio's banks, in Cæsar's bounteous reign, 15
If Tityrus found the Golden Age again,
Must sleepy bards the flattering dream prolong,

8. *Rustic*.—Pertaining to the country. *L. rusticus*—*rus*, the country.
9. *Alternate verse*.—The classical poets were fond of putting into the mouths of pastoral and rustic characters verses sung or recited alternately. *L. alterno*, to do anything by turns.
10. *Nymph*.—A poetical name for a young maiden. In ancient mythology the nymphs were a numerous class of female divinities of a lower rank than the superior goddesses. They were believed to preside over different parts of nature, *e.g.* groves, mountains, streams, &c., for the early Greeks saw in all the phenomena of ordinary nature some manifestation of the Deity. *Gr. nym phē*, *L. nymp̄ha*, probably from *L. nubo*, to veil.
12. *Lays*.—A favourite word with the poets of the last century. Generally the sense is somewhat vague. Probably from the same root as *Ger. lied*, a song.
12. *Corydon*.—The name of a herdsman in Virgil's *Bucolics*, who held a contest with Thyrus as to which could compose the best verses. Used here for an ordinary country swain.
15. *Mincio*.—A river of Northern Italy, which emerges from the S. extremity of Lake Garda, and joins the Po, after a course of 38 miles.
15. *Cæsar*, *i.e.* Augustus Cæsar, the first Roman emperor.
16. *Tityrus*.—A country swain mentioned by Virgil in his *Bucolics* (eclogue i.) as practising on a pipe under the cover of a full-spread beech-tree.
16. *Golden age*.—The best age: as the golden age of innocence, the golden age of literature. In mythology the golden or patriarchal age was under Saturn. In the time of Augustus, Rome was at the height of its literary glory.
17. *Bards*.—A "bard" originally meant a poet or singer among the ancient Celts. The word is Celtic.

Mechanic echoes of the Mantuan song?
 From Truth and Nature shall we widely stray,
 Where Virgil, not where Fancy, leads the way! 20
 Yes, thus the Muses sing of happy swains,
 Because the Muses never knew their pains:
 They boast their peasants' pipes; but peasants now
 Resign their pipes and plod behind the plough;
 And few, amid the rural tribe, have time 25
To number syllables and play with rhyme;
 Save honest DUCK, what son of verse could share
 The poet's rapture and the peasant's care?
 Or the great labours of the field degrade,
 With the new peril of a poorer trade? 30
 From this chief cause these idle praises spring,
 That themes so easy few forbear to sing;

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18. *Mantuan.*—Mantua is situated on the Mincio (Mincius), on an island formed by its waters, about 12 miles above its confluence with the Po (Padus). The chief celebrity of Mantua under the Roman empire was undoubtedly owing to its having been the birthplace of Virgil.
20. *Virgil.*—Virgilius Maro Publius, the chief of the Roman poets, was born B.C. 70. He studied at Cremona, and wrote his *Bucolics* B.C. 41-37, the *Georgics*, B.C. 35-30, and the *Eneid*, B.C. 27-20, which was published after his death, B.C. 19.
23. *Pipe.*—A wind-instrument of music of great antiquity; it consisted of a long tube of wood or metal. A. S. *pipe*; Ger. *pfeife*, whence *fife*.
25. *Rural.*—Belonging to the country; from L. *rus, ruris*, the country.
25. *Tribe.*—Inhabitants. Literally a *third* part or division of the Roman people. L. *tres*, three.
26. *Rhyme.*—The orthography of this word arises from a false notion of a connection between the English *rime* and the Greek *rhythm*. A. S. *rim, gerim*, number—*riman*, to number.
27. *Duck.*—Stephen Duck, the poet, was originally an agricultural labourer, but having met with the works of Shakspeare and Milton he himself began to string rhymes together. On some of his verses being shown to Queen Caroline she took him under her patronage, and made him one of the yeomen of the guard. Afterwards her majesty got him ordained, and procured him the living of Byfleet, Surrey. He finally became insane, and drowned himself in the Thames, in 1756.

For no deep thought the trifling subjects ask ;
 To sing of shepherds is an easy task :
 The happy youth assumes the common strain, 35
 A nymph his mistress, and himself a swain ;
 With no sad scenes he clouds his tuneful prayer,
 But all, to look like her, is painted fair.
 I grant indeed that fields and flocks have charms
 For him that grazes or for him that farms ; 40
 But when amid such pleasing scenes I trace
 The poor laborious natives of the place,
 And see the mid-day sun, with fervid ray,
 On their bare heads and dewy temples play ;
 While some, with feebler heads and fainter hearts, 45
 Deplore their fortune, yet sustain their parts—
 Then shall I dare these real ills to hide
 In tinsel trappings of poetic pride?
 No ; cast by Fortune on a frowning coast,
 Which neither groves nor happy valleys boast ; 50
 Where other cares than those the Muse relates,
 And other shepherds dwell with other mates ;
 By such examples taught, I paint the Cot,
 As Truth will paint it, and as Bards will not :
 Nor you, ye Poor, of letter'd scorn complain, 55

33. *Trifling*.—Of small value or importance. N. Fr. *trifle*, jest.

36. *Nymph*.—See note 10.

36. *Swain*.—See note 2.

40. *Graze*.—A. S. *grasian*. To furnish pasture for cattle, e.g. *grass*.

43. *Fervid*.—Very hot, glowing, burning. L. *fervidus*—*ferveo*, to be boiling hot, to boil.

46. *Deplore*.—To feel poignant grief for, to bewail. L. *deploro*—*de*, and *ploro*, to cry out or aloud.

48. *Tinsel*.—Gaudy, showy to excess. Fr. *étincelle*, from L. *scintilla*, akin to Gr. *spinthēr*, a spark.

48. *Trappings*.—External and superficial decorations. Probably akin to Fr. *drap*, cloth. Notice "alliteration's artful aid" in this line.

50. *Grove*.—A thicket of trees, literally a place grooved or cut out among trees. A. S. *græf*, a grove, *grafan*, to dig.

53. *Cot*.—A cottage. A. S. *cote*. Cf. dove-cote, sheep-cote.

54. *Bards*.—See note 17.

To you the smoothest song is smooth in vain ;
 O'ercome by labour, and bow'd down by time,
 Feel you the barren flattery of a rhyme ?
 Can poets soothe you, when you pine for bread,
 By winding myrtles round your ruin'd shed ? 60
 Can their light tales your weighty griefs o'erpower,
 Or glad with airy mirth the toilsome hour ?

Lo ! where the heath, with withering brake grown o'er,
 Lends the light turf that warms the neighbouring poor ;
 From thence a length of burning sand appears, 65
 Where the thin harvest waves its wither'd ears ;
 Rank weeds, that every art and care defy,
 Reign o'er the land, and rob the blighted rye :
 There thistles stretch their prickly arms afar,
 And to the ragged infant threaten war ; 70
 There poppies nodding, mock the hope of toil ;
 There the blue bugloss paints the sterile soil ;
 Hardy and high, above the slender sheaf,

60. *Myrtle*.—An evergreen shrub celebrated for its beautiful and fragrant foliage. L. *myrtus*; Gr. *myrtos*.

60. *Shed*.—A poor house or hovel, literally a *shade* or *shelter*. A. S. *sced*, from *sceadan*, to shade, cover.

62. *Toilsome*.—Wearisome, attended with fatigue. A. S. *tilian*, to toil, labour.

63. *Lo* !—Contracted from *look*.

63. *Brake*.—A kind of fern, which, when dry, *crackles* under the feet ; also a place overgrown with briars and brambles.

67. *Rank*.—Luxuriant in growth, rampant. A. S. *ranc*, high-grown.

68. *Blighted*.—Withered up, corrupted with mildew. A. S. *blaecan*, to bleach.

68. *Rye*.—An esculent grain, inferior in quality to wheat or barley, but more hardy. A. S. *rîge*; akin to *rough*.

71. *Poppies*.—A tall well-known herb often found in our corn-fields. It has a slender stem, and thus it “ nods ” at the slightest breeze. One of its varieties (not the corn-poppy) produces a milky or coloured juice having narcotic properties.

72. *Bugloss*.—A common weed in corn-fields, literally *ox-tongue*. L. *buglossa*; Gr. *bouglossos*—*bous*, ox ; *glôssa*, tongue.

The slimy mallow waves her silky leaf;
 O'er the young shoot the charlock throws a shade, 75
 And clasping tares cling round the sickly blade;
 With mingled tints the rocky coasts abound,
 And a sad splendour vainly shines around.
 So looks the nymph whom wretched arts adorn,
 Betray'd by man, then left for man to scorn; 80
 Whose cheek in vain assumes the mimic rose,
 While her sad eyes the troubled breast disclose;
 Whose outward splendour is but folly's dress,
 Exposing most, when most it gilds distress.
 Here joyless roam a wild amphibious race, 85
 With sullen woe display'd in every face;
 Who, far from civil arts and social fly,
 And scowl at strangers with suspicious eye.
 Here too the lawless merchant of the main
 Draws from his plough th' intoxicated swain; 90
 Want, only claim'd the labour of the day,
 But vice, now steals his nightly rest away.
 Where are the swains, who, daily labour done,
 With rural games play'd down the setting sun;
 Who struck with matchless force the bounding ball, 95

74. *Mallow*.—A plant with *downy* leaves, possessing emollient properties.

A. S. *malu*; L. *malva*.

75. *Charlock*.—A bitter weed growing among corn, with a yellow flower.

A. S. *cerlice*; Welsh *chwerwlys*, from *chwerw*, bitter.

76. *Tares*.—A plant or weed *destructive* to corn. A. S. *tirian*, to vex, consume.

76. *Blade*.—The leaf of the corn-plant. A. S. *blaed*, a leaf, shoot, Ger. *blatt*, a leaf.

82. *Disclose*.—Uncover, unveil. L. *dis*, and *claudo*, *clausus*, to shut.

85. *Amphibious*.—Having a double vocation, *i.e.* on land and on water.

Gr. *amphi*, both, and *bios*, life.

86. *Sullen*.—Gloomily, angry and silent. L. *solus*, alone.

87. *Civil*.—Pertaining to a city or town. L. *civilis*—*civis*, a citizen.

89. *Main*.—Literally strength or might. Cf. "By might and main;" hence the chief part, as the ocean (as in the text), in contradistinction to a narrow sea. Cf. "mainland, mainmast, mainsail, &c."

94. *Rural*.—See note 25.

Or made the pond'rous quoit obliquely fall;
 While some huge Ajax, terrible and strong,
 Engaged some artful stripling of the throng,
 And fell beneath him, foil'd, while far around
 Hoarse triumph rose, and rocks return'd the sound? 100
 Where now are these?—Beneath yon cliff they stand,
 To show the freighted pinnacle where to land;
 To load the ready steed with guilty haste,
 To fly in terror o'er the pathless waste,
 Or, when detected in their straggling course, 105
 To foil their foes by cunning or by force;
 Or, yielding part (which equal knaves demand),
 To gain a lawless passport through the land.
 Here, wand'ring long, amid these frowning fields,

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96. *Quoit*.—A circular ring or piece of iron, pitched at a fixed object in play, as a trial of dexterity.
96. *Obliquely*.—Not perpendicularly, aslant. L. *obliquus*—*ob*, and *liquis*, awry, akin to Gr. *loxos*, slanting.
97. *Ajax*.—One of the Greek heroes who fought against Troy. He is represented in the *Iliad* as second only to Achilles in bravery, and is the hero most worthy, in the absence of Achilles, to contend with Hector.
98. *Artful*.—Skilful, dexterous. L. *ars, artis*, art.
99. *Foil'd*.—Baffled, frustrated, literally *rendered foolish*. Fr. *affoler*—*fol, fou*, foolish.
100. *Triumph*.—Joy or exultation for success. Among the ancient Romans a “triumph” was a grand ceremonial and procession in honour of a victorious general. L. *triumphus*, akin to Gr. *thriambos*, a hymn or procession in honour of Bacchus.
101. *Yon*.—Yonder, now growing obsolete. A. S. *geond*, thither, Ger. *jener*, that.
102. *Freighted*.—Loaded, filled. A form of *fraught*. Ger. *frachten*, to load.
102. *Pinnacle*.—A small vessel with oars and sails. Fr. *pinasse*, L. *pinus*, a pine, a ship.
103. *Steed*.—A horse, a word mostly used in poetry. Literally, one of a *stud*. A. S. *steda*, a stud.
106. *Foil*.—See note 99.
107. *Knaves*.—Villains, blackguards. A knave was originally a *boy or servant*. Cf. the knave in playing-cards. A. S. *cnafa*, Ger. *knabe*, a boy.

I sought the simple life that Nature yields; 110
 Rapine and Wrong and Fear usurp'd her place,
 And a bold, artful, surly, savage race;
 Who, only skill'd to take the finny tribe,
 The yearly dinner, or septennial bribe,
 Wait on the shore, and, as the waves run high, 115
 On the tost vessel bend their eager eye,
 Which to their coast directs its vent'rous way;
 Theirs, or the ocean's, miserable prey.

As on their neighbouring beach yon swallows stand,
 And wait for favouring winds to leave the land; 120
 While still for flight the ready wing is spread:
 So waited I the favouring hour, and fled;
 Fled from these shores where guilt and famine reign,
 And cried, Ah! hapless they who still remain;
 Who still remain to hear the ocean roar, 125
 Whose greedy waves devour the lessening shore;
 Till some fierce tide, with more imperious sway,
 Sweeps the low hut and all its holds away;
 When the sad tenant weeps from door to door;

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111. *Usurp'd*.—Literally, to seize to one's own use. L. *usurpo*, contracted from *usu-rapio*—*usus*, use, *rapio*, to seize.
112. *Surly*.—Probably A. S. *sure-lice*, sourlike.
112. *Savage*.—Wild, uncultivated. Literally, an inhabitant of the woods. Fr. *sauvage*, L. *silvaticus*, from *silva*, a wood.
113. *Finny*.—Furnished with fins, i.e. wing-like organs by which fishes balance themselves and move in the water. A. S. *fin*, L. *pinna*, fin, *penna*, feather.
114. *Yearly dinner*.—The rent dinner.
114. *Septennial bribe*.—This refers to the election of members of Parliament, who are returned every seven years, should Parliament sit so long. Doubtless bribery was very common in the time of the poet. L. *septem*, seven, *annus*, a year.
119. *Swallow*.—A migratory bird with long wings, which seizes its insect food on the wing. A. S. *swalewe*; Ger. *schwalbe*.
123. *Famine*.—Scarcity of food, dearth. Fr. *famine*, from *faim*, hunger, L. *fames*.
124. *Hapless*.—Without luck or fortune. Cf. perhaps. A. S. *hap*, luck, fortune.
127. *Imperious*.—Commanding, tyrannical. L. *imperium*, sovereignty.

And begs a poor protection from the poor! 130

But these are scenes where Nature's niggard hand

Gave a spare portion to the famish'd land ;

Hers is the fault, if here mankind complain

Of fruitless toil and labour spent in vain ;

But yet in other scenes more fair in view, 135

When plenty smiles—alas ! she smiles for few—

And those who taste not, yet behold her store,

Are as the slaves that dig the golden ore—

The wealth around them makes them doubly poor.

Or will you deem them amply paid in health, 140

Labour's fair child, that languishes with wealth ?

Go then ! and see them rising with the sun,

Through a long course of daily toil to run ;

See them beneath the dog-star's raging heat,

When the knees tremble and the temples beat ; 145

Behold them, leaning on their scythes, look o'er

The labour past, and toils to come explore ;

See them alternate suns and showers engage,

And hoard up aches and anguish for their age ;

Through fens and marshy moors their steps pursue, 150

When their warm pores imbibe the evening dew ;

131. *Niggard*.—Extremely sparing of bounty. A niggard is literally *one who scrapes up* money. Ice. *nyggia*, to scrape.

132. *Spare*.—Scanty, frugal. A. S. *sparian*, to spare, Ger. *sparen*, Fr. *épargner*, to spare.

138. *Ore*.—Metal in an unworked state. From A. S. *ore*, which also meant the metal itself.

140. *Deem*.—To conclude on consideration, to judge. A. S. *deman*, to form a judgment, from *dom*, judgment.

140. *Amplly*.—Largely, liberally. L. *amplus*—*pleo*, to fill.

144. *Dog-star*, *i.e.* Sirius, a star of the first magnitude, whose rising and setting with the sun gives name to the dog-days.

146. *Scythe*.—An instrument with a large curved blade for mowing grass, &c. A. S. *sithe*, akin to L. *securis*, an axe—*seco*, to cut.

147. *Explore*.—To spy out, search into. L. *exploro*—*ex*, out, *ploro*, to cry out.

148. *Alternate*.—See note 9.

151. *Imbibe*.—To absorb, literally *to drink in*. L. *imbibo*—*in*, in, into, *bibo*, to drink.

Then own that labour may as fatal be
To these thy slaves, as thine excess to thee.

Amid this tribe too oft a manly pride
Strives in strong toil the fainting heart to hide; 155
There may you see the youth of slender frame
Contend with weakness, weariness, and shame;
Yet, urged along, and proudly loth to yield,
He strives to join his fellows of the field:
Till long-contending nature droops at last, 160
Declining health rejects his poor repast,
His cheerless spouse the coming danger sees,
And mutual murmurs urge the slow disease.

Yet grant them health, 'tis not for us to tell,
Though the head droops not, that the heart is well; 165
Or will you praise that homely, healthy fare,
Plenteous and plain, that happy peasants share!
Oh! trifle not with wants you cannot feel,
Nor mock the misery of a stinted meal;
Homely, not wholesome, plain, not plenteous, such, 170
As you who praise would never deign to touch.
Ye gentle souls, who dream of rural ease,

154. *Tribe*.—See note 25.

158. *Loth* (modern spelling *loath*).—Disliking, unwilling. A. S. *lath*, hateful, evil.

161. *Repast*.—Meal, victuals. Literally, *feeding again*. L. *re*, again, *pasco*, to feed.

162. *Spouse*.—In the text, wife; but the word is applied to husband or wife. Fr. *épouse*, L. *sponsus*, *sponsa*, from *spondoo*, to pour libations, because solemn engagements were made with libations.

163. *Murmur*.—A complaint half suppressed or uttered in a low muttering voice. The word is formed from the sound itself.

166. *Fare*.—The primary meaning of this word is to go or travel. It is now chiefly used as the price of a journey, or as food, as in the text.

168. *Trifle*.—See note 33.

169. *Stinted*.—Limited, shortened. A. S. *stintan*, to be blunt; akin to *stunt*.

170. *Wholesome*.—Healthy. A. S. *haelan*, to heal, *hael*, whole.

172. *Rural*.—See note 25.

Whom the smooth stream and smoother sonnet please;
 Go! if the peaceful cot your praises share,
 Go look within, and ask if peace be there; 175
If peace be his—that drooping weary sire,
 Or theirs, that offspring round their feeble fire;
 Or hers, that matron pale, whose trembling hand
 Turns on the wretched hearth th' expiring brand!

Nor yet can Time itself obtain for these 180
 Life's latest comforts, due respect and ease;
 For yonder see that hoary swain, whose age
 Can with no cares except its own engage;
 Who, propt on that rude staff, looks up to see
 The bare arms broken from the withering tree, 185
 On which, a boy, he climb'd the loftiest bough,
 Then his first joy, but his sad emblem now.

He once was chief in all the rustic trade;
 His steady hand the straightest furrow made;
 Full many a prize he won, and still is proud 190

173. *Sonnet*.—A short song or poem of fourteen lines with varying rhymes. It. *sonetto*, dim. of *suono*, a song—L. *sonus*, a sound.

174. *Cot*.—See note 53.

176. *Sire*.—From O. Fr. *sire*, Fr. *sieur*, from L. *senior*, comparative of *senex*, an old man.

178. *Matron*.—An elderly woman, a mother. L. *matrona*—*mater*, *matris*, mother.

179. *Brand*.—A piece of wood *burning* or partly burned. A. S. *byrnan*, to burn; Ger. *brennen*, to burn.

182. *Yonder*.—See note 101.

182. *Hoary*.—White or grayish-white with age. The word "hoar" originally signified hairy. A. S. *har*, Ice. *haera*, white hair.

186. *Bough*.—A branch of a tree which *bows* or *bends* outward from the trunk. A. S. *bog*, *boh*—*bugan*, to bow, bend.

187. *Emblem*.—A typical designation. Gr. *emblema*, from *emballō*—*en*, in, and *ballō*, to throw or cast.

188. *Rustic*.—See note 8.

188. *Trade*.—Literally trodden way (connected with to *tread*). So any settled way of life, as in the text.

189. *Furrow*.—A trench in the earth made by a plough, also the ridge between two trenches *resembling a sow's back*. A. S. *furh*, Ger. *furche*, from L. *porca*, a sow, a ridge

To find the triumphs of his youth allow'd ;
 A transient pleasure sparkles in his eyes,
 He hears and smiles, then thinks again and sighs :
 For now he journeys to his grave in pain ;
 The rich disdain him ; nay the poor disdain : 195
 Alternate masters now their slave command,
 Urge the weak efforts of his feeble hand,
 And, when his age attempts its task in vain,
 With ruthless taunts, of lazy poor complain.

Of t may you see him, when he tends the sheep, 200
 His winter charge, beneath the hillock weep ;
 Of t hear him murmur to the winds that blow
 O'er his white locks and bury them in snow,
 When, rous'd by rage and muttering in the morn,
 He mends the broken hedge with icy thorn :— 205

“Why do I live, when I desire to be
 At once from life and life's long labour free?
 Like leaves in spring, the young are blown away,
 Without the sorrows of a slow decay;
 I, like yon wither'd leaf remain behind, 210
 Nipt by the frost, and shivering in the wind ;
 There it abides till younger buds come on,
 As I, now all my fellow-swains are gone ;
 Then from the rising generation thrust,
 It falls, like me, unnoticed to the dust. 215

191. *Triumphs*.—See note 100.

192. *Transient*.—Of short duration, not lasting. L. *trans*, across, *eo*, *itum*, to go.

196. *Alternate*.—See note 9.

199. *Ruthless*.—Without pity, insensible to misery. A. S. *hreowan*, to be sorry for, to rue.

201. *Hillock*.—A little hill, the A. S. affix *-ock*, implying diminution. Other affixes with the same signification are: *ling*, *let*, *kin*, &c., as in *darling*, *streamlet*, *lambkin*, &c.

202. *Murmurs*.—See note 163.

204. *Muttering*.—Uttering words with a low voice and compressed lips.

210. *Yon*.—See note 101.

211. *Nipt by the frost*.—A common and expressive metaphor. Cf. “pinched with cold.”

"These fruitful fields, these numerous flocks I see,
 Are others' gain, but killing cares to me;
 To me the children of my youth are lords,
 Cool in their looks, but hasty in their words :
 Wants of their own demand their care; and who 220
 Feels his own want and succours others too?
 A lonely, wretched man, in pain I go,
 None need my help, and none relieve my woe;
 Then let my bones beneath the turf be laid,
 And men forget the wretch they would not aid." 225
 Thus groan the old, till by disease oppress'd,
 They taste a final woe, and then they rest.
 Theirs is yon House that holds the parish poor,
 Whose walls of mud scarce bear the broken door;
 There, where the putrid vapours, flagging, play, 230
 And the dull wheel hums doleful through the day;—
 There children dwell who know no parents' care;
 Parents, who know no children's love, dwell there!
 Heart-broken matrons on their joyless bed,
 Forsaken wives, and mothers never wed; 235

221. *Succours*.—Helps when in difficulty, want, or distress. Fr. *secourir*;
 L. *succurro*—*sub*, under, and *curro*, to run.
 222. *Lonely*.—Solitary, *alone*, *i.e.* *all one*.
 225. *Wretch*.—A most miserable person, literally an *outcast*. A. S.
wrecca, Ice. *rekr*, an exile.
 230. *Putrid*.—Tending to disorganize the substances composing the
 body. L. *putridus*—*putreo*, to rot, decay.
 230. *Flagging*.—Hanging loose. L. *flaccus*, drooping.
 231. *Dull*.—Insensible, wanting vivacity. A. S. *dol*, Dut. *dolen*, to
 wander.
 231. *Wheel*.—The spinning-wheel. Overseers had to provide "a suffi-
 cient stock of flax, hemp, wool, and other wool stuff to set the
 poor on work" by an act of Elizabeth.
 231. *Hums*.—Utters sounds like bees. Ger. *hummen*—from direct imi-
 tation of the sound.
 231. *Doleful*.—Impressing or producing sorrow. A hybrid word com-
 pounded of *dole* and *full*. Fr. *deuil*, mourning, L. *dolor*, grief—
doleo, to suffer pain, and A. S. *full*.
 234. *Matrons*.—See note 178.

Dejected widows with unheeded tears,
 And crippled age with more than childhood fears;
 The lame, the blind, and, far the happiest they!
 The moping idiot, and the madman gay.

Here too the sick their final doom receive, 240
 Here brought, amid the scenes of grief, to grieve,
 Where the loud groans from some sad chamber flow,
 Mixt with the clamours of the crowd below;
 Here, sorrowing, they each kindred sorrow scan,
 And the cold charities of man to man: 245
 Whose laws indeed for ruin'd age provide,
 And strong compulsion plucks the scrap from pride;
 But still that scrap is bought with many a sigh,
 And pride embitters what it can't deny.

Say, ye, opprest by some fantastic woes, 250
 Some jarring nerve that baffles your repose;
 Who press the downy couch, while slaves advance
 With timid eye to read the distant glance;
 Who with sad prayers the weary doctor teaze,
 To name the nameless ever new disease; 255

236. *Dejected*.—Cast down, disheartened. L. *dejicio*, *dejectum*—*de*, down, *jacio*, to throw.

236. *Unheeded*.—Not observed, noticed, or attended to. A. S. *hedan*, Ger. *hüten*, to watch, guard.

239. *Moping*.—Affected with dulness, spiritless. Dut. *moppen*, to grudge, grumble.

239. *Idiot*.—One void of understanding. Gr. *idiotēs*—*idios*, one's own, peculiar.

240. *Doom*.—Judgment, lot. A. S. *dom*, judgment. Cf. note 140.

243. *Clamours*.—Loud and continuous noise or complaint. L. *clamor*—*clamo*, to call out.

244. *Kindred*.—Related, cognate. A. S. *cynraeden*—*cyn*, offspring, *raeden*, condition.

244. *Scan*. Literally, to climb. So to count the feet in a verse, to scrutinize carefully, in the text to examine closely.

247. *Compulsion*.—A driving or urging by force. L. *compello*, *compulsus*—*con*, and *pello*, to drive.

247. *Scrap*.—A small piece, literally *that which is scraped off*.

250. *Fantastic*.—Indulging the vagaries of imagination. Gr. and L. *phantasia*—Gr. *phantazō*, to make visible.

Who with mock patience dire complaints endure,
 Which real pain and that alone can cure;
 How would ye bear in real pain to lie,
 Despised, neglected, left alone to die?
 How would ye bear to draw your latest breath 260
 Where all that's wretched paves the way for death?
 Such is that room which one rude beam divides,
 And naked rafters form the sloping sides;
 Where the vile bands that bind the thatch are seen,
 And lath and mud are all that lie between; 265
 Save one dull pane, that, coarsely patch'd, gives way
 To the rude tempest, yet excludes the day:
 Here, on a matted flock, with dust o'erspread,
 The drooping wretch reclines his languid head;
 For him no hand the cordial cup applies, 270
 Or wipes the tear that stagnates in his eyes;
 No friends with soft discourse his pain beguile,
 Or promise hope, till sickness wears a smile.

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256. *Dire*.—Dreadful, evil in a great degree. L. *dirus*, terrible, frightful.
 262. *Rude*.—Unformed by art, rough. L. *rudis*, rough, raw, wild.
 263. *Rafters*.—Pieces of timber which serve to support the covering of a roof. A. S. *ræfter*.
 264. *Thatch*.—Straw or similar substances used to cover the roofs of houses, and stacks of corn or hay. A. S. *theccan*, to cover, Ger. *decken*, akin to *deck*.
 265. *Lath*.—A small piece of wood cut long and nailed to the rafters of a building to support the covering.
 266. *Gives way*.—Yields, does not oppose.
 267. *Excludes*.—Shuts out. L. *excludo*—*ex*, out, *claudio*, to shut.
 268. *Flock*.—A lock of wool or hair. Hence we say a flock bed. L. *floccus*, allied to *flake*.
 269. *Wretch*.—See note 225.
 269. *Languid*.—See note 4.
 270. *Cordial*.—Containing something that increases the strength or raises the spirits. L. *cor*, *cordis*, the heart.
 271. *Stagnates*.—That does not flow. L. *stagno*, *stagnatum*—*sto*, to stand.
 272. *Beguile*.—To wile away, to pass pleasantly. From *be* and *guile*. O. Fr. *guille*, allied to *wile*.

But soon a loud and hasty summons calls,
 Shakes the thin roof, and echoes round the walls; 275
 Anon, a figure enters, quaintly neat,
 All pride and business, bustle and conceit;
 With looks unalter'd by these scenes of woe,
 With speed that, entering, speaks his haste to go,
 He bids the gazing throng around him fly, 280
 And carries fate and physic in his eye:
 A potent quack, long versed in human ills,
 Who first insults the victim whom he kills;
 Whose murd'rous hand a drowsy Bench protect,
 And whose most tender mercy is neglect. 285
 Paid by the parish for attendance here,
 He wears contempt upon his sapient sneer;
 In haste he seeks the bed where Misery lies,
 Impatience mark'd in his averted eyes;
 And, some habitual queries hurried o'er, 290
 Without reply, he rushes on the door:

276. *Anon.*—Quickly, at once, *in one instant.*

276. *Quaintly.*—Singulantly, affectedly. L. *comptus*, trimmed—*como*, to trim.

277. *Conceit.*—A lofty or vain conception of one's own person or accomplishments. L. *conceptum*, from *concipio*—*con*, and *cipio*, to take.

281. *Fate.*—Inevitable necessity, destiny. L. *fatum*, destiny—*fari*, *fatus*, to speak.

281. *Physic.*—Something to assist nature. Gr. *physikos*, conformable to nature—*physis*, nature.

282. *Potent.*—Mighty, powerful. L. *potens*, -*entis*, powerful.

282. *Quack.*—A boastful pretender to medical skill which he does not possess.

284. *Drowsy.*—Inactive, sluggish, literally inclined to *slumber*.

284. *Bench.*—Board, the table at which an authorized assembly sits—hence the assembly itself, as a *Board* of directors, &c.

287. *Sapient.*—Characterized by wisdom or discernment. L. *sapiens*—*sapio*, to taste.

289. *Averted.*—Turned from or aside. L. *averto*—*ab*, from, *verto*, to turn.

290. *Query.*—An inquiry or question to be answered. Fr. *quérir*, to seek, L. *quero*, to seek.

His drooping patient, long inured to pain,
 And long unheeded, knows remonstrance vain;
 He ceases now the feeble help to crave
 Of man; and silent sinks into the grave. 295

But ere his death some pious doubts arise,
 Some simple fears, which "bold bad" men despise;
 Fain would he ask the parish priest to prove
 His title certain to the joys above:
 For this he sends the murmuring nurse, who calls 300
 The holy stranger to these dismal walls:
 And doth not he, the pious man, appear,
 He, "passing rich, with forty pounds a year?"
 Ah! no; a shepherd of a different stock,
 And far unlike him, feeds this little flock: 305
 A jovial youth, who thinks his Sunday's task
 As much as God or man can fairly ask;
 The rest he gives to loves and labours light,
 To fields the morning, and to feasts the night;
 None better skill'd the noisy pack to guide, 310
 To urge their chase, to cheer them or to chide;
 A sportsman keen, he shoots through half the day,

292. *Inure*.—To become used to, till use gives little or no pain or inconvenience. Thus we *inure* ourselves to cold and heat. L. *usura*, a using, from *utor*, *usus*, to use, practise.

293. *Unheeded*.—See note 236.

293. *Remonstrance*.—Strong representation against a measure or proceeding. L. *re*, back, *monstro*, to show.

294. *Crave*.—To ask submissively and with earnestness. A. S. *crefan*; W. *crefn*, to cry for.

299. *Title*.—A claim of right; generally the written document that proves a right. L. *titulus*, a superscription, a title.

300. *Murmuring*.—See note 163.

303. *Passing*.—Very, surpassing, exceedingly. Vide *Deserted Village*, line 142.

306. *Jovial*.—Merry, gay, joyous; qualities supposed to belong to one born under the influence of the planet Jupiter. L. *Jovis* or *Jupiter*, the king of the gods.

310. *Pack*.—A number of hounds or dogs hunting or kept together. Dut. *pack*, a bundle.

And, skill'd at whist, devotes the night to play:
 Then, while such honours bloom around his head,
 Shall he sit sadly by the sick man's bed, 315
 To raise the hope he feels not, or with zeal
 To combat fears that e'en the pious feel?

Now once again the gloomy scene explore,
 Less gloomy now; the bitter hour is o'er,
 The man of many sorrows sighs no more.— 320
 Up yonder hill, behold how sadly slow
 The bier moves winding from the vale below:
 There lie the happy dead, from trouble free,
 And the glad parish pays the frugal fee:
 No more, O Death! thy victim starts to hear 325
 Churchwarden stern, or kingly overseer;
 No more the farmer claims his humble bow,
 Thou art his lord, the best of tyrants thou!
 Now to the church behold the mourners come,

313. *Whist*.—A certain game at cards—so called from the close silent attention which it requires. The interjection commanding silence was written *st!* by the Romans; Ger. *st!* hist!

318. *Explore*.—See note 147.

322. *Bier*.—A frame of wood for conveying dead human bodies to the grave. A. S. *baer*, from the root of *bear*.

324. *Frugal*.—Sparing, parsimonious. L. *frugalis*, thrifty.

324. *Fee*.—Price for interment. This word has its origin in the A. S. word for cattle (*feo*, *jeoh*). From the use of cattle in transferring property, or from barter and payments in cattle, the word came to signify money. It is now applied particularly to the reward of professional services, *e.g.* the *fees* of lawyers, physicians, sheriffs, &c.

326. *Churchwarden*.—A keeper or guardian of the church, and a representative of the parish. Churchwardens are appointed by the minister, or elected by the parishioners to superintend the church, its property and concerns. Fr. *gardien*—*garder*, to keep, allied to *guard*.

326. *Overseer*.—An officer who has the care of the poor. He has to see that the poor-rate is collected, and to do other acts incidental to the management of the poor.

328. *Tyrant*.—One who obtains supreme power and maintains it by force. Gr. *tyrannos*, a master.

Sedately torpid and devoutly dumb; 330
 The village children now their games suspend,
 To see the bier that bears their ancient friend :
 For he was one in all their idle sport,
 And like a monarch ruled their little court;
 The pliant bow he form'd, the flying ball, 335
 The bat, the wicket, were his labours all ;
 Him now they follow to his grave, and stand,
 Silent and sad, and gazing hand in hand ;
 While bending low, their eager eyes explore
 The mingled relics of the parish poor. 340
 The bell tolls late, the moping owl flies round,
 Fear marks the flight and magnifies the sound ;
 The busy priest, detain'd by weightier care,
 Defers his duty till the day of prayer ;
 And, waiting long, the crowd retire distressed, 345
 To think a poor man's bones should lie unblest.

330. *Sedately*.—In a calm, unimpassioned manner. L. *sedatus*, composed, calm—*sedo*, to seat.
 330. *Torpid*.—Having lost motion or the power of exertion and feeling. L. *torpidus*—*torpeo*, to be numb, motionless.
 331. *Suspend*.—To cease for a time. L. *sub*, under, *pendo*, to hang downwards.
 334. *Monarch*.—Literally *one who rules alone*. Gr. *monos*, alone, *archō*, to rule.
 335. *Pliant*.—Easily bent, flexible. Fr. *plier*, to fold or plait; L. *plicare*, to fold.
 340. *Relics*.—The remains of deceased persons. A relic is literally what is left after the loss of the rest. Fr. *relique*; L. *reliquæ*, from *relinquo*, to leave behind.
 341. *Moping*.—See note 239.

BOOK II.

There are found, amid the evils of a laborious life, some views of tranquillity and happiness—The repose and pleasure of a summer Sabbath interrupted by intoxication and dispute—Village detraction—Complaints of the squire—The evening riots—Justice—Reasons for this unpleasant view of rustic life—The effect it should have upon the lower classes, and the higher—These last have their peculiar distresses; exemplified in the life and heroic death of Lord Robert Manners—Concluding address to His Grace the Duke of Rutland.

[No longer truth, though shown in verse, disdain,
 But own the Village Life a life of pain:
 I too must yield, that oft amid those woes
 Are gleams of transient mirth and hours of sweet repose,
 Such as you find on yonder sportive Green, 5
 The 'squire's tall gate and church-way walk between;
 Where loitering stray a little tribe of friends,
 On a fair Sunday when the sermons ends:
 Then rural beaux their best attire put on,
 To win their nymphs, as other nymphs are won: 10
 While those long wed go plain, and by degrees,
 Like other husbands, quit their care to please.

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4. *Gleam*.—A shoot or stream of light. A. S. *gleam*—*glawan*, to shine.
 4. *Transient*.—See book i. note 192.
 6. *'Squire*.—Esquire. At present generally a title of courtesy; a title of dignity next in degree below a knight; originally a shield-bearer. Fr. *écuyer*, L. *scutum*, a shield.
 7. *Loitering*.—Lingering, being slow in moving. Low Ger. *luddern*, to be lazy.
 7. *Tribe*.—See book i. note 25.
 9. *Rural*.—See book i. note 25.
 9. *Beaux*.—Lovers. *Beau* is French, meaning a beauty or a charmer.
 9. *Attire*.—Clothes, dress, apparel. O. Fr. *atour*, female head-dress, *atirer*, to adorn.
 10. *Nymphs*.—See book i. note 10.

Some of the sermon talk, a sober crowd,
 And loudly praise, if it were preach'd aloud;
 Some on the labours of the week look round, 15
 Feel their own worth, and think their toil renown'd;
 While some, whose hopes to no renown extend,
 Are only pleased to find their labours end.

Thus, as their hours glide on, with pleasure fraught
 Their careful masters brood the painful thought; 20
 Much in their mind they murmur and lament,
 That one fair day should be so idly spent;
 And think that Heaven deals heard, to tithe their store
 And tax their time for preachers and the poor.

Yet still, ye humbler friends, enjoy your hour, 25
 This is your portion, yet unclaim'd of power;
 This is Heaven's gift to weary men oppress'd,
 And seems the type of their expected rest:
 But yours, alas! are joys that soon decay;
 Frail joys, begun and ended with the day; 30
 Or yet, while day permits those joys to reign,
 The village vices drive them from the plain.

See the stout churl, in drunken fury great,

13. *Sober*.—Sober-minded, temperate. L. *sobrius*, probably from *se*, away from, and *ebrius*, drunk.
16. *Renown'd*.—Celebrated, famous, wonderful. Fr. *renom*—L. *re*, again, *nomen*, a name.
19. *Glide on*.—To pass rapidly. A. S. *glidan*, to slide, slip down gently.
19. *Fraught*.—See book i. note 102.
20. *Brood*.—This word simply means what is *bred*. Hence “bird,” A. S. *brid*. A. S. *bredan*, to nourish, keep warm.
21. *Murmur*.—See book i. note 163.
23. *Tithe*.—To levy a *tenth* part on. It refers to the tenth part of the increase annually arising from the profits of land and stock, formerly allotted to the clergy for their support. A. S. *teotha*, tenth.
28. *Type*.—A figure of something to come. Gr. *typos*, an image or figure on a wall.
30. *Frail*.—Easily destroyed, weak, infirm. Fr. *frêle*, L. *fragilis*, fragile.
33. *Churl*.—Robust rustic labourer. A. S. *ceorl*, a countryman, Ger. *kerl*, a fellow.

Strike the bare bosom of his teeming mate!
 His naked vices, rude and unrefined, 35
 Exert their open empire o'er the mind;
 But can we less the senseless rage despise,
 Because the savage acts without disguise?
 Yet here Disguise, the city's vice, is seen,
 And Slander steals along and taints the Green: 40
 At her approach domestic peace is gone,
 Domestic broils at her approach come on;
 She to the wife the husband's crime conveys,
 She tells the husband when his consort strays;
 Her busy tongue, through all the little state 45
 Diffuses doubt, suspicion, and debate;
 Peace, tim'rous goddess! quits her old domain,
 In sentiment and song content to reign.
 Here too the 'squire, or 'squire-like farmer, talk,
 How round their regions nightly pilferers walk; 50
 How from their ponds the fish are borne, and all

34. *Mate*.—A companion or equal, husband or wife. Dut. *maat*, a comrade.
 35. *Rude*.—See book i. note 262.
 36. *Empire*.—Supreme control. L. *imperium*, command, power.
 38. *Savage*.—See book i. note 112.
 39. *Disguise*.—An artificial or assumed appearance. O. Fr. *desguiser*, to put a false coat or gloss on.
 40. *Slander*.—A false tale or report tending to injure the reputation of another. Fr. *esclandre*, O. E. *sclaunder*, scandal.
 44. *Consort*.—Wife or husband; usually applied to those in exalted stations. L. *consors*, having an equal share with another—*con*, and *sors*, *sortis*, lot, condition.
 46. *Diffuses*.—Causes to flow and spread. L. *diffundo*, *diffusus*—*dis*, and *fundo*, to pour out.
 47. *Tim'rous*.—Timorous, full of fear or scruples. It. *timoroso*, fearful. L. *timor*, fear.
 47. *Domain*.—The land ruled over by a king or lord; the land around one's house and which one possesses. L. *dominium*, rule.
 49. 'Squire.—See note 6.
 50. *Pilferer*.—One who steals in small quantities. Fr. *piller*, L. *pilare*, to plunder, primarily to deprive of hair, *pilus*, a hair.
 51. *Borne*.—Pa. p. of *bear*, to carry.

The rip'ning treasures from their lofty wall;
 How meaner rivals in their sports delight,
 Just right enough to claim a doubtful right;
 Who take a license round their fields to stray, 55
 A mongrel race! the poachers of the day.

And hark! the riots of the Green begin,
 That sprang at first from yonder noisy inn;
 What time the weekly pay was vanish'd all,
 And the slow hostess scored the threat'ning wall; 60
 What time they ask'd, their friendly feast to close,
 A final cup, and that will make them foes;
 When blows ensue that break the arm of toil,
 And rustic battle ends the boobies' broil.

Save when to yonder Hall they bend their way, 65
 Where the grave Justice ends the grievous fray;
 He who recites, to keep the poor in awe,
 The law's vast volume—for he knows the law:—
 To him with anger or with shame repair

53. *Rival*.—One who seeks to obtain the same object as another. At first the word meant neighbours who dwelt on the opposite banks of a stream, and who were apt to contend about their respective rights. L. *rivus*, a river.
55. *License*.—Permission, authority. L. *licentia*, freedom—*licet*, it is permitted.
56. *Mongrel*.—Of a mixed breed. It. *mongrellino*, of mixed breed.
56. *Poacher*.—One who steals or kills game unlawfully. Probably from A. S. *pocca*, a sack or bag.
60. *Hostess*.—The landlady of an inn or public-house.
60. *Scored*.—Notched or marked in order to keep account, hence the number twenty, which was represented by a larger notch. A. S. *scor*, a notch, *sceran*, to shear or cut.
64. *Boobies*.—Blockheads, stupid fellows. Sp. *bobo*, Ger. *bube*, probably akin to *babe*.
64. *Broil*.—A jumbled noisy quarrel. Fr. *brouiller*, to jumble or mix, It. *broglio*.
66. *Fray*.—Affray, broil, quarrel. Fr. *effrayer*, to appal, affright.
69. *Repair*.—To go to (as to one's native country). L. *repatrio*, to return to one's country—*re*, back, and *patria*, native country.

The injured peasant and deluded fair. 70
 Yet why, you ask, these humble crimes relate,
 Why make the Poor as guilty as the Great?
 To show the great, those mightier sons of pride,
 How near in vice the lowest are allied;
 Such are their natures and their passions such, 75
 But these disguise too little, those too much:
 So shall the man of power and pleasure see
 In his own slave as vile a wretch as he;
 In his luxurious lord the servant find
 His own low pleasures and degenerate mind: 80
 And each in all the kindred vices trace,
 Of a poor, blind, bewilder'd, erring race.
 Who, a short time in varied fortune past,
 Die, and are equal in the dust at last.
 And you, ye Poor, who still lament your fate, 85
 Forbear to envy those you call the Great;
 And know, amid those blessings they possess,
 They are, like you, the victims of distress;
 While Sloth with many a pang torments her slave,
 Fear waits on guilt, and Danger shakes the brave. 90
 Oh! if in life one noble chief appears,

70. *Deluded*.—Led astray, cheated. L. *deludo*—*de*, and *ludo*, to play, make sport of.

74. *Allied*.—Bound together. Fr. *allier*, to mix; L. *ad*, to, *ligo*, to bind.

76. *Disguise*.—See note 39.

78. *Wretch*.—See book i. note 225.

79. *Luxurious*.—Indulging freely or excessively in the gratification of appetite, dress, or equipage. L. *luxuriosus*—*luxus*, excess.

80. *Degenerate*.—That has fallen from a good to a worse state or condition. L. *degenero*, to depart from its race or kind—*de*, and *genus*, *generis*, race, kind.

81. *Kindred*.—See book i. note 244.

82. *Bewilder'd*.—Perplexed, led astray. Ger. *verwildern*, to grow wild or unruly.

82. *Erring*.—Wandering from the right way. L. *erro*, to wander.

88. *Victim*.—A person sacrificed in the pursuit of an object. L. *victima*, probably from *vincio*, to bind.

Great in his name, while blooming in his years ;
 Born to enjoy whate'er delights mankind,
 And yet to all you feel or fear resign'd ;
 Who gave up joys and hopes to you unknown, 95
 For pains and dangers greater than your own :
 If such there be, then let your murmurs cease,
 Think, think of him, and take your lot in peace.

And such there was :—Oh ! grief, that checks our pride,
 Weeping we say there was,—for Manners died : 100
 Beloved of Heaven, these humble lines forgive,
 That sing of Thee, and thus aspire to live.

As the tall oak, whose vigorous branches form
 An ample shade and brave the wildest storm,
 High o'er the subject wood is seen to grow, 105
 The guard and glory of the trees below ;
 Till on its head the fiery bolt descends,
 And o'er the plain the shattered trunk extends ;
 Yet then it lies, all wond'rous as before,
 And still the glory, though the guard no more : 110

So thou, when every virtue, every grace,
 Rose in thy soul, or shone within thy face :
 When, though the son of Granby, thou wert known
 Less by thy father's glory than thy own ;
 When Honour loved and gave thee every charm, 115
 Fire to thy eye and vigour to thy arm ;

92. *Blooming*.—Having the freshness and beauty of early life. Dut. *bloeme*, Ger. *blume*, a flower.

97. *Murmurs*.—See book i. note 163.

100. *Manners*.—This refers to Lord Robert Manners, brother to his grace the fourth Duke of Rutland, who died of wounds received in leading his majesty's ship *Resolution* against the enemy's line in the West Indies, 12th August, 1782.

104. *Ample*.—See book i. note 140.

105. *Subject*.—Placed under the dominion of another. L. *sub*, under, *jacio*, to throw.

107. *Bolt*.—A shaft of lightning. A. S. *bolt*, akin to Gr. *ballō*, to throw.

113. *Granby*.—The Duke of Rutland was also Marquis of Granby.

116. *Vigour*.—Vital strength, energy. Fr. *vigueur*, L. *vigor*, force—*vigeo*, to be strong.

Then from our lofty hopes and longing eyes,
 Fate and thy virtues call'd thee to the skies;
 Yet still we wonder at thy tow'ring fame,
 And, losing thee, still dwell upon thy name. 120

Oh! ever honour'd, ever valued! say,
 What verse can praise thee, or what work repay?
 Yet verse (in all we can) thy worth repays,
 Nor trusts the tardy zeal of future days:—
 Honours for thee thy country shall prepare, 125
 Thee in their hearts, the good, the brave shall bear;
 To deeds like thine shall noblest chiefs aspire,
 The Muse shall mourn thee, and the world admire.

In future times, when smit with Glory's charms,
 The untried youth first quits a father's arms;— 130
 "Oh! be like him," the weeping sire shall say;
 "Like Manners walk, who walk'd in Honour's way;
 In danger foremost, yet in death sedate,
 Oh! be like him in all things, but his fate!"

If for that fate such public tears be shed, 135
 That Victory seems to die now THOU art dead;
 How shall a friend his nearer hope resign,
 That friend a brother, and whose soul was thine?
 By what bold lines shall we his grief express,
 Or by what soothing numbers make it less? 140

'Tis not, I know, the chiming of a song,
 Nor all the powers that to the Muse belong,
 Words aptly cull'd, and meanings well express'd,

118. *Fate*.—See book i. note 281.

122. *Verse*.—Poetical composition. L. *versus*, a line in writing, from *verto*, to turn.

124. *Tardy*.—Slow, dilatory, backward. Fr. *tardif*; L. *tardus*, slow.

128. *Muse*.—See book i. note 6.

131. *Sire*.—See book i. note 176.

133. *Sedate*.—See book i. note 330.

140. *Numbers*.—Poetic measure or verse. L. *numerus*, a number.

141. *Chiming*.—Correspondence of sound

143. *Aptly*.—Suitably, fit. L. *aptus*, fit.

143. *Cull'd*.—Selected from many. Fr. *cueillir*, to gather. L. *colligo*, to bind together.

Can calm the sorrows of a wounded breast;
 But Virtue, soother of the fiercest pains, 145
 Shall heal that bosom, Rutland, where she reigns.

Yet hard the task to heal the bleeding heart,
 To bid the still-recurring thoughts depart,
 Tame the fierce grief and stem the rising sigh,
 And curb rebellious passion, with reply; 150
 Calmly to dwell on all that pleased before,
 And yet to know that all shall please no more;—
 Oh! glorious labour of the soul, to save
 Her captive powers, and bravely mourn the brave.

To such these thoughts will lasting comfort give— 155
 Life is not measured by the time we live:
 'Tis not an even course of threescore years,—
 A life of narrow views and paltry fears,
 Gray hairs and wrinkles and the cares they bring,
 That take from Death the terrors or the sting; 160
 But 'tis the gen'rous spirit, mounting high
 Above the world, that native of the sky;
 The noble spirit, that, in dangers brave
 Calmly looks on, or looks beyond the grave:—
 Such Manners was, so he resign'd his breath, 165
 If in a glorious, then a timely death.

Cease then that grief, and let those tears subside;
 If Passion rule us, be that passion pride;
 If Reason, reason bids us strive to raise
 Our fallen hearts, and be like him we praise; 170

146. *Rutland*.—The fourth Duke of Rutland, whose duchess was the patroness of Crabbe.

150. *Curb*.—To restrain, hold back, keep in subjection. Fr. *courber*, to bend, crook, L. *curvus*, crooked.

158. *Paltry*.—Mean, despicable. Sw. *paltor* (*pl.*), old rags.

159. *Hairs*.—Now usually used in the singular in a collective sense.

159. *Wrinkles*.—Small furrows formed on a smooth surface by shrinking or contraction, chiefly applied to the skin of the face. A. S. *wrinkle*, Dut. *wronckel*, a twisting.

166. *Timely*.—Early, opportune.

167. *Subside*.—To abate. L. *sub*, down, *sido*, to sit.

Or if Affection still the soul subdue,
 Bring all his virtues, all his worth in view,
 And let affection find its comfort too:
 For how can Grief so deeply wound the heart,
 When Admiration claims so large a part?

Grief is a foe—expel him then thy soul;
 Let nobler thoughts the nearer views control!
 Oh! make the age to come thy better care,
 See other Rutlands, other Granbys there!
 And, as thy thoughts through streaming ages glide, 180
 See other heroes die as Manners died:

And from their fate, thy race shall nobler grow,
 As trees shoot upwards that are pruned below;
 Or as old Thames, borne down with decent pride,
 Sees his young streams run warbling at his side; 185
 Though some, by art cut off, no longer run,
 And some are lost beneath the summer sun—

Yet the pure stream moves on, and, as it moves,
 Its power increases and its use improves;
 While plenty round its spacious waves bestow, 190
 Still it flows on, and shall for ever flow.

175. *Admiration*.—Wonder mingled with pleasure or slight surprise.
 L. *ad*, and *miror*, to wonder.
 176. *Expel*.—To drive or thrust out or away. L. *expello*—*ex*, and *pello*,
 to drive or thrust.
 177. *Control*.—To restrain, to subject to authority. Fr. *contrerolle*, the
 copy of a roll of accounts, *contre*, against, *role*, a roll.
 180. *Streaming*.—Moving onwards in a continuous course.
 180. *Glide*.—See note 19.
 183. *Pruned*.—Divested of superfluous branches, to make them bear
 better fruit, or grow higher. Fr. *provigner*, to lay a branch of a
 vine in the ground to take root.
 184. *Borne*.—See note 51.
 184. *Decent*.—Becoming. L. *decens*, -*entis*, pr. p. of *decet*, it is becoming.
 185. *Warbling*.—Purling or gurgling, also singing of birds. O. E.
werf—*see*, Ger. *wirbeln*, to whirl.
 190. *Bestow*.—To confer. A. S. *be*, and *stow*, a place.

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